

MUSIC

INTRODUCTION

The public assessment of this subject is based on the Curriculum and Assessment Guide (Secondary 4-6) Music jointly prepared by the Curriculum Development Council and the Hong Kong Examinations and Assessment Authority. Candidates have to refer to the Guide for the knowledge, understanding and skills they are required to demonstrate in the assessment.

ASSESSMENT OBJECTIVES

The objectives of this assessment are to evaluate candidates' abilities to:

1. demonstrate critical listening skills and understanding of how music elements are used in compositional devices, and respond critically to diverse music genres in relation to their historical and cultural contexts;
2. perform different types of music accurately and fluently using appropriate styles and expression, and explain the interpretations of the music being performed; and
3. create music using appropriate compositional devices, and explain the uses of music elements in their compositions.

MODE OF ASSESSMENT

The following table outlines the various components of the public assessment of Music:

Part	Mode	Duration	Weighting
Compulsory Part			
Paper 1: Listening	Public written examination Part A: Music in the Western classical tradition Part B: Chinese instrumental music, Cantonese operatic music, Local and Western popular music	Part A: about 90 mins Part B: about 90 mins	50%
Paper 2: Performing	External assessment Part A: Ensemble Performance (Practical examination) Part B: Solo Performance (Practical examination) <i>OR</i> other recognised qualifications	Part A: About 15 mins Part B: About 20 mins	30%
Paper 3: Creating	External assessment (Portfolio)	N. A.	20%

PUBLIC EXAMINATION

Paper 1: Listening (50%)

Candidates have to sit for a public written examination. The examination covers the following:

- Part A Music in the Western classical tradition (24%)
- Part B Chinese instrumental music (12%)
 - Cantonese operatic music (6%)
 - Local and Western popular music (8%)

Candidates will listen to a number of music excerpts and answer related questions. Each excerpt will be played an appropriate number of times, and in some cases, scores are provided. The questions in this Paper will be of various kinds, such as multiple-choice questions, matching, as well as long and short questions.

This paper will be divided into two parts. Candidates must answer all questions in Part A and Part B.

Part A will examine ‘Music in the Western classical tradition’. The long questions will cover the eight focus genres/styles, which include two set works, as stipulated in the Curriculum and Assessment Guide (Secondary 4-6). There will be questions on both set works and non-set works in this part, and candidates will be expected to transfer and apply the knowledge acquired through studying set works to non-set works in the same genres/styles. Questions involving set works will carry about 20-30% of the weighting allocated to Part A (24%). Short questions on basic music elements may involve other genres/styles.

Part B will examine ‘Chinese instrumental music’, ‘Cantonese operatic music’, and ‘Local and Western popular music’. ‘Chinese instrumental music’ comprises four focus genres, with one set work prescribed for the ‘Modern large-scale ensemble’ genre. Questions involving the set work will carry about 20-30% of the weighting allocated to ‘Chinese instrumental music’ (12%). No set works will be prescribed for ‘Cantonese operatic music’, and ‘Local and Western popular music’.

All set works will be changed every two examination years. The list of set works for the 2027 and 2028 HKDSE Music examination is provided in *Annex I*.

Paper 2: Performing (30%)

Part A Ensemble Performance (15%)

Candidates may use any instrument(s) and/or voice. The basic requirements of this Part are comparable to the Grade 4 practical examination of the ABRSM or the Grade 5 practical examination of the Royal Conservatory of Music of Toronto-Canada for Western instruments, and the Grade 4 practical examination of the Central Conservatory of Music, Beijing, for Chinese instruments. Candidates have to:

- (i) perform two or more pieces in an instrumental or vocal ensemble in contrasting styles in a performance (12%), the duration of which should range from 5 to 10 minutes, and
- (ii) take part in an oral presentation (3%) lasting for 3 to 5 minutes to explain their understanding and interpretation of the music performed.

The pieces performed in the Ensemble Performance (Part A) should not be the same as those in Solo Performance (Part B) in the same examination sitting. Individual schools are required to video-record each candidate’s performance and oral presentation, and submit a recording to the HKEAA for assessment; the video recording of the performance portion should be continuous and unedited. Private candidates need to sit a practical examination on-site.

Part B Solo Performance (15%)

Candidates may use any instruments, including voice, for this externally-assessed practical examination. The basic requirements of this paper are, for Western instruments and voice, comparable to the Grade 6 practical examination of the Associated Board of the Royal Schools of Music (ABRSM), the Grade 6 practical examination of the Australian Music Examinations Board (AMEB), and the Grade 7 practical examination of the Royal Conservatory of Music of Toronto-Canada; for Chinese instruments, the requirements are comparable to the Grade 6 practical examination of the Central Conservatory of Music, Beijing. Candidates have to sing or play two or more solo pieces in contrasting styles in a continuous performance (13%), the duration of which should range from 8 to 15 minutes, and take part in a viva voce (2%) lasting for 3 to 5 minutes to explain their understanding and interpretation of the music performed.

The pieces performed in the Solo Performance (Part B) should not be the same as those in Ensemble Performance (Part A) in the same examination sitting. Candidates may submit proof of a recognised qualification for exemption from this Part. Please refer to the *Annex 2* for the conversion of grades based on various recognised qualifications. If candidates submit proof of a recognised qualification for exemption from this part, the pieces performed in Part A should be different from the pieces in the recognised practical examination.

Paper 3: Creating (20%)

Candidates are required to submit a portfolio for external assessment, which should include the following items:

- (i) Audio recordings and scores of two original compositions (16%) based on composition briefs. Candidates should choose two different briefs from a selection of five. At least one of the compositions should be scored for an ensemble of two or more performers. The total duration of the compositions should be between 4 and 12 minutes.
- (ii) A reflective report (4%) ranging from 400 to 600 words.

The scores of the compositions must be written using staff notation and should demonstrate clarity of musical intent and professionalism. Portfolios without scores will not be assessed.

For Cantonese operatic music composition, the submitted scores should include *gongchepu* and a staff-notation transcription of the vocal part(s) as heard in the recording. For popular music composition, the submitted scores should include the melody and harmonisation in staff notation; candidates may additionally submit lyrics, pop chord symbols, and main-instrument scores such as guitar tabs.

The five composition briefs will be published on the website of the HKEAA in August three years prior to the examination year. Candidates' portfolios should be accompanied by a supporting statement signed by the candidates themselves, as well as their music teacher or school principal. The statement should confirm that the presented work is solely the candidate's own. Proper acknowledgement is required for any quoted material.

LIST OF SET WORKS
FOR THE 2027 and 2028 HKDSE MUSIC EXAMINATION

Paper 1 Part A Music in the Western classical tradition

1. Scene 3 of Part I from *Messiah*, HWV 56 by George Frideric Handel (original orchestration)

Recitative (alto)	Behold, a virgin shall conceive
Aria (alto) & Chorus	O thou that tellest good tidings to Zion
Recitative (bass)	For behold, darkness shall cover the earth
Aria (bass)	The people that walked in darkness
Chorus	For unto us a child is born

Recommended edition: Hallische Händel-Ausgabe, Serie I, Band 17, ed. John Tobin

2. The 1st & the 5th Movements of *Symphonie fantastique*, H 48 by Hector Berlioz

Paper 1 Part B Chinese instrumental music, 'Modern large-scale ensemble'

***Yueer Gao* (The Moon Rises High 月兒高), ancient tune, arrangement by Peng Xiuwen (1963)**

Hong Kong Diploma of Secondary Education Examination Music
Marks Conversion Table for the Exemption of Paper 2 Part B (Solo Performance)

Paper 2 Part B (Solo Performance) (15%)

Candidates with a recognised qualification, or equivalent, may apply for exemption from this practical examination at the time they register for entry to the Hong Kong Diploma of Secondary Education Examination (HKDSE). Evidence of these qualifications should be submitted to the Hong Kong Examinations and Assessment Authority at the time of registration. Candidates may update the evidence of their qualifications no later than the stipulated deadline of the amendment period. Marks will be awarded to such candidates according to the conversion method as listed in the following table. Other awarding bodies which have been granted exemption in the past public examinations by the HKEAA are also listed following the table. Candidates should note that the list of awarding bodies is not exhaustive and will be updated when required.

Candidates should also note that in submitting proof of a recognised qualification for exemption in Paper 2 Part B (Solo Performance), the pieces performed in Paper 2 Part A (Ensemble Performance) should be different from the pieces in the recognised practical examination submitted for exemption. Candidates should complete and submit a declaration at the time they apply for exemption.

Paper 2 Part B (Solo Performance) Marks Conversion

Associated Board of the Royal Schools of Music / Trinity College London	Australian Music Examinations Board	Royal conservatory of Music Toronto-Canada	Central Conservatory of Music, Beijing (Chinese music)	Marks to be awarded (Max: 100) (constitutes 15% of the subject mark)
Grade 6 (Pass)	Grade 6 (Satisfactory)	Grade 7 (Pass & Honors)	Grade 6 (Pass, Merit & Distinction)	50
Grade 6 (Merit)	Grade 6 (Credit)	Grade 7 (First Class Honors)	Grade 7 (Pass & Merit)	55
Grade 6 (Distinction)	Grade 6 (Honours / High Distinction)	Grade 7 (First Class Honors with Distinction)	Grade 7 (Distinction)	60
Grade 7 (Pass)	Grade 7 (Satisfactory)	Grade 8 (Pass & Honors)	Grade 8 (Pass)	65
Grade 7 (Merit)	Grade 7 (Credit)	Grade 8 (First Class Honors)	Grade 8 (Merit)	70
Grade 7 (Distinction)	Grade 7 (Honours / High Distinction)	Grade 8 (First Class Honors with Distinction)	Grade 8 (Distinction)	75
Grade 8 (Pass)	Grade 8 (Satisfactory)	Grade 9 (Pass & Honors)	Grade 9 (Pass)	80
Grade 8 (Merit)	Grade 8 (Credit)	Grade 9 (First Class Honors)	Grade 9 (Merit)	85
Grade 8 (Distinction)	Grade 8 (Honours / High Distinction)	Grade 9 (First Class Honors with Distinction)	Grade 9 (Distinction)	95
ARSM, DipABRSM, ATCL or above	Associate Diploma or above	Grade 10 (Pass, Honors, First Class Honors or First Class Honors with Distinction) or above	Performance Diploma	100

The mark conversion for cases other than those listed in the above table will be considered on a case-by-case basis. The awarding bodies which have been granted exemption in the past public examinations by the HKEAA are London College of Music (LCM), University of West London (*formerly known as LCM, Thames Valley University*), Grading Committee of China Conservatory (中國音樂學院考級委員會) and China Nationalities Orchestra Society (中國民族管弦樂學會).